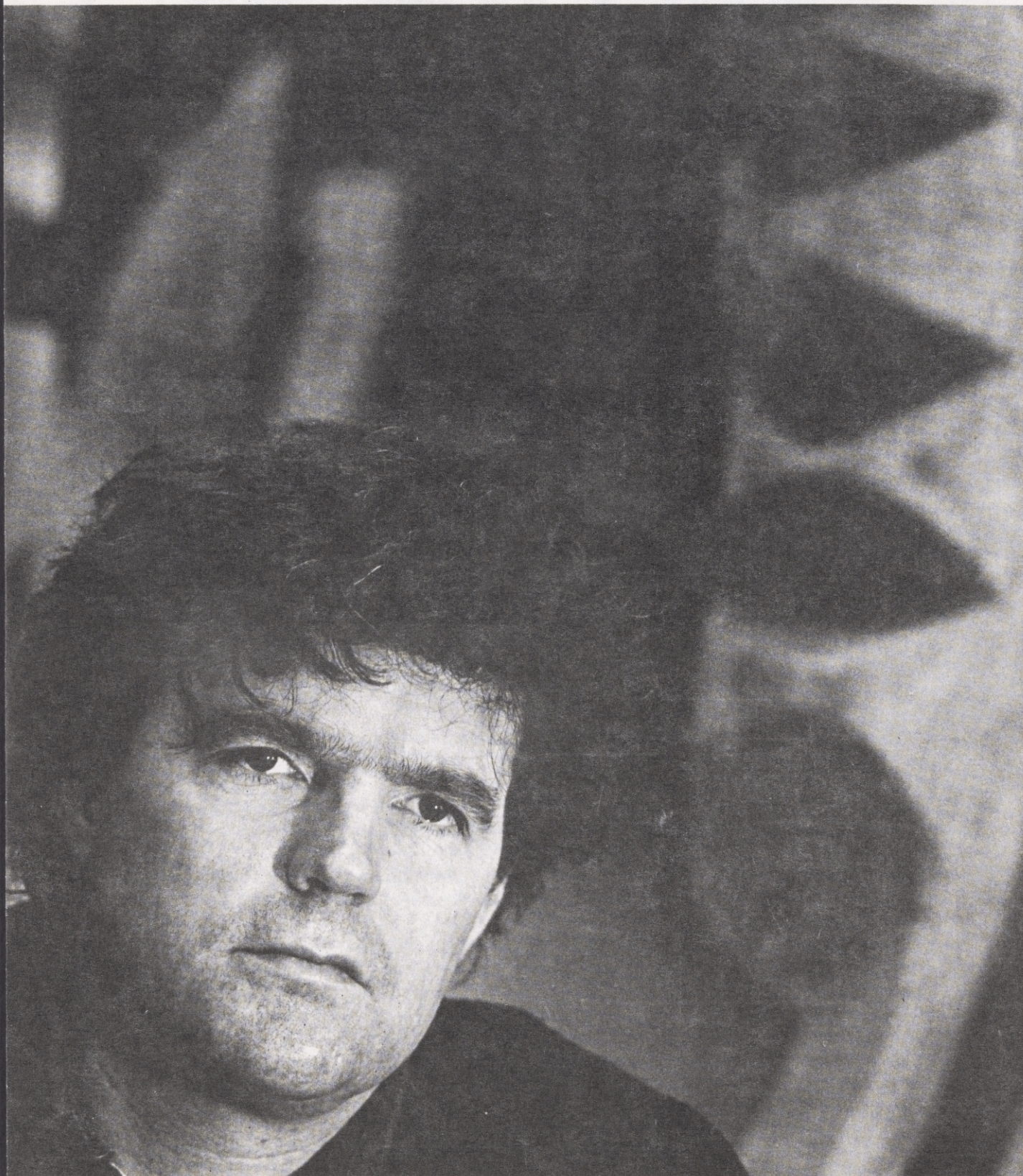
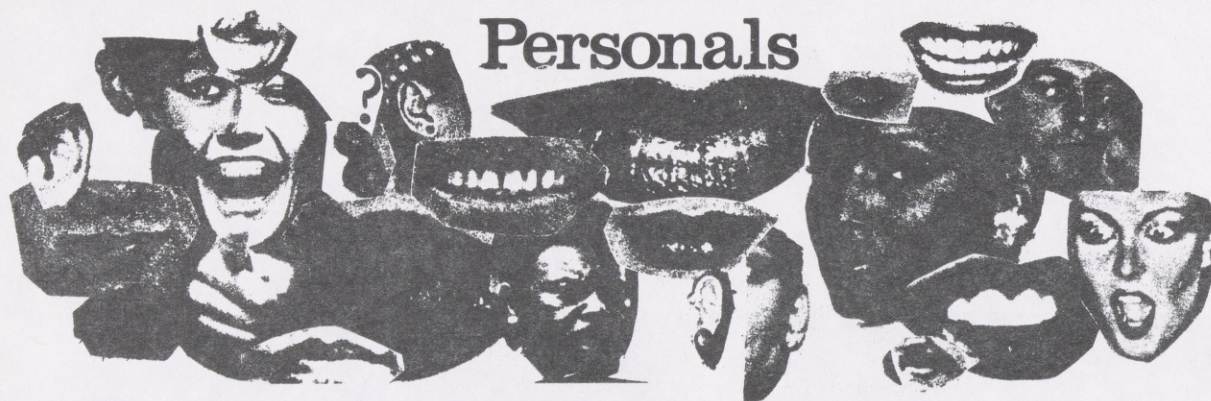


Feb 1980

EYE





Personals

4 GORGEOUS Puppies; Shepard/Doberman mixture. 7 weeks old, free to good home. Please call John or Sondra Kopa at 334-1575.

LIABILITY

SOUP is too expensive
Burgers too cheap, vegies
impossible to buy, must
revert to carnivorous habits
to eat here. T.R.A.

Kai Klaassen / D'borah Burnett

cover photo - Mimi Jacobs
crossword puzzle- Patricia Powers
Thanx to D. Wood, D. Armstrong,
and Sande Holden

N-E-S-T-L-E-S, Nestles
makes the very best, cho-
colate. Ears to you!
Love, P.S.M.

Office hours Tues.- Fri.
4-6 p.m.

february 1980

EYE



Hi Folks,

Well, I've got nothing new to tell you. Once again the Eye suffers from being a lone horse in the hundred-mile run. It's been this way from as far back as I've found Eyes stashed in this cave of an office. The only Eye that didn't cry out for more staff was back in the dazes of the great fight; December 11, when we worked together against the likes of Mr. Herstand.

The Eye is a free place to voice the thoughts and ideas of the people at SFAI, but we seem to be a lazy group if we aren't threatened, we don't move. Yes -- I know the fact stands that in order to move we all need stimuli. What can I do? I'm not a drum beater (I tend to hide a lot). You folks aren't jumpers-on-the-bandwagon. If you have something to say about what's happening here or there -- or what's not happening -- then stop down at the Eye Office, write out the story you have to tell, draw it, photograph it, let the rest of us see the world from your eyes. This is what I see an Art School Newspaper being; come on, let's give it the old college try (I attempt to be humorous).

The Eye could be a multipurpose tabloid, but until there is an input from all of us, the Eye cannot be more than a reflection of a small group, (elementary, my dears...) Each and every student monetarily supports this Paper (Student Activity Fund), but this does not a newspaper make -- it merely allows one to be produced. Energy and ideas do; is there any of that out there that you could spare?

I gave up leadership and voicing my opinion with my seventh-grade student council vice-president stint-- the study-hall newspaper called Patches. I would prefer to see this paper run merrily on its own with me as an occasional submitter of droll poetry, but I heard the cry and thought I'd lend a hand.

How about you?

Alvin Light was born in New Hampshire. He moved to California and started studying at the Art Institute, then the California School of Fine Arts, in 1951. A three year absence between 1953 and 1957 kept him from his Bachelors till 1959. And then in 1961 he received his MFA. Immediately thereafter, Al started teaching here and did so until his death on January 18, 1980. In his 49 years, Al made quite a name for himself. His work seemed to be the California Abstract Expressionists' answer to sculpture. There were people doing similar work in wood at that time, however, it was Alvin Light, not Arlo Acton or Jeremy Anderson that won the hearts of local critics. By 1970, he had already shown his giant wood sculptures in the Whitney, L.A. County Museum, Chicago Art Institute, Museum of Fine Arts, Houston; Pasadena Art Museum, Philadelphia Museum, Oakland Museum, and many galleries in San Francisco.

To the outside world Al Light was a carver of heroic wood sculptures; a colleague of Elmer Bischoff, Frank Lobdell, and Jack Jefferson, and definitely one of the finest sculptors in the country.

To the people he taught and worked with here at the Institute, he was more. He was a materials man, a lover, a shoulder and an authority.

Ray Mondini has proposed that the Institute establish a memorial fund in Al's name. Surely that is in order.

Hey Al,

Here's to YOU!

AL LIGHT
1931- 1980

Feb. 15, things are finally settling down here after a very shaky January.

The most serious news was the death of Alvin Light. Al had been at the Art Institute, in one capacity or another, since 1951; he was sculpture chairman and sort of a pillar in the department. Though stunned and saddened at the news his colleagues were quick to act and elected Richard Berger as the new chairman. Before his death Al had started to make some physical changes in the department. He thought that creating private honor studios (similar to the ones used by painters, 15, 18, & X) for sculpture students, the privacy would give serious students more of a chance to produce. The back portion of what used to be the metal shop, has since been walled off to make such studios. This space is for undergrads who are chosen by the sculpture faculty; Berger, Gies, & Pomeroy. The area between that wall and the blue door just beyond the tool room is the new metal shop. This area must be kept free of flammable material since it is where all welding, brazing, and grinding are done. A new addition to sculpture is the forge which will be operative by the end of the month.

The painting department has also been playing musical chairs. Carlo Villa removed from the chairmanship last week. The issue it seemed was because of the drop in enrollment, and the financial pressure it causes, four members of the faculty had to be eliminated from the payroll. Carlos conferred with all the painting faculty and they agreed to go on 75% time instead, and keep the four positions. Goldstine was unhappy with this decision as well as other areas of Carlos' performance as chair, and wanted to appoint someone else. The students, however, felt Mr. Goldstine's action was inappropriate and called a general meeting in studio 14 the following Monday to hear both sides of the story. After some discussion, Goldstine offered to consider whatever solution the department could come to. During the course of the meeting there were many questions concerning the future of the school. One proposal was made to trim the administration instead of the faculty in view of the disproportionate growth of the former while student body and faculty have been shrinking. Gardner Hempel, the chairman of the board of trustees, was also in attendance. He had many encouraging things to say and explained some of the things that he, and the board as a whole expect to do to get this institution out of trouble. Mr. Hempel stayed after the meeting to talk informally with several students. He mentioned that his door would always be open to any student who cared to voice an idea or an opinion to him.

Currently the painting chair responsibility is being shared by Franklin Williams and Bruce McGaw. Two heads are better than one?

Some long term staff members have hit the road. The big Irishman, Bob Doonan, a familiar face around here for 6 years, and Lee Fredrickson, a graduate in photo '76 and employed here for 8 years, were the maintenance crew. Two friendly guys with a world of knowledge between them; sad to see them go. The new maintenance crew is Gordon Greene. Good luck pal.

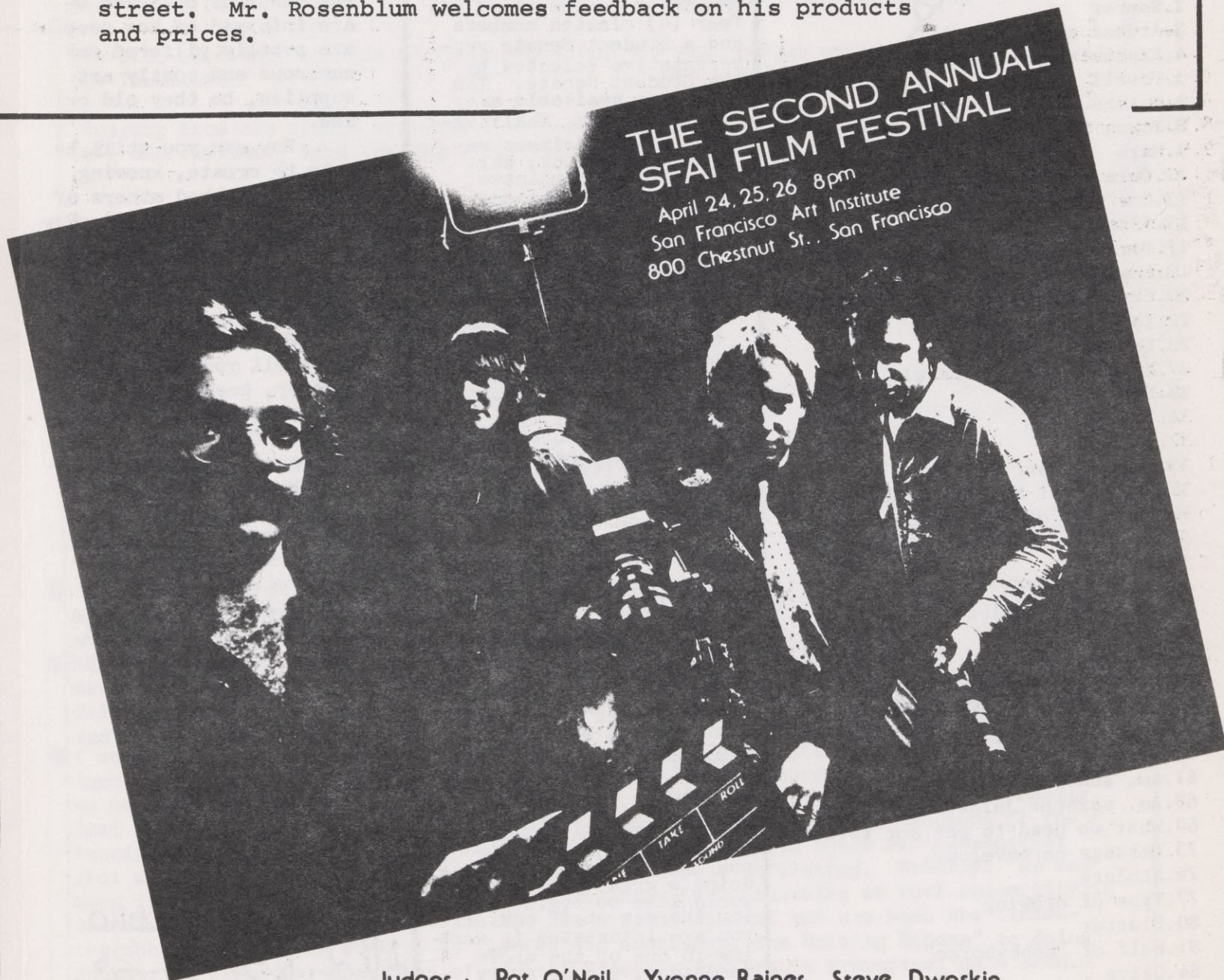
The sandy blond in the Student Life office turned up

out on the faultline

cont.

missing last week. Alice Noyes had kept a calm and cheerful profile during her 5 years here as Student Life counselor. She is joining her husband at Sacramento State, where she was as she put it "lucky" to find a job in their counseling department. I'm sure they're the lucky ones.

The new name for the kitchen is the Oasis; try to remember it. I know you were just getting used to Brooke's Kitchen, but for personal reasons Brooke had been unable to renew her contract. Outgoing Brooke Snyder had been here two and a half years when she left this Christmas. The cute guy with the moustache, Fred Rosenblum has taken over operating the kitchen. Fred also owns and operates the Oasis Juice Bar and Restaurant on Castro street. Mr. Rosenblum welcomes feedback on his products and prices.

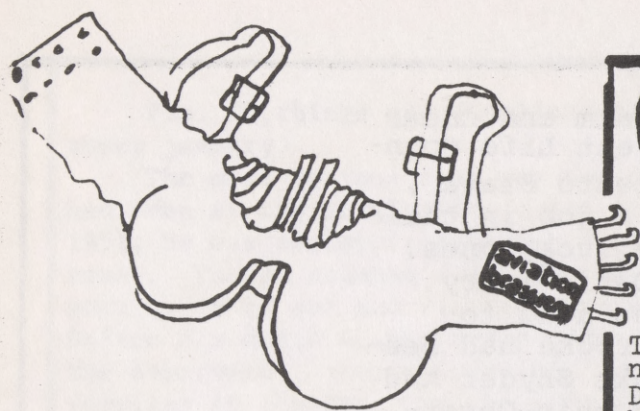


THE SECOND ANNUAL SFAI FILM FESTIVAL

April 24, 25, 26 8pm
San Francisco Art Institute
800 Chestnut St., San Francisco

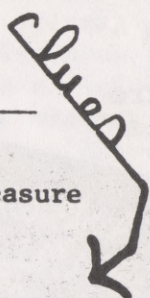
Judges : Pat O'Neil, Yvonne Rainer, Steve Dwoskin

16mm or Super8 \$1500. in prizes (cash and lab services) deadline April 1



DOWN

1. Birds and _____
2. Saucer
3. Ardent ones
4. Expensive pleasure
5. Unwell
6. Excess
8. Young one
9. Mata
11. Germ.-Swiss painter Paul
13. One with no obvious function
15. Sphere
17. Fireplace
19. Legendary King
20. Certain painters; French word
22. Injure
23. Love apple
27. Elastic walled vessel
29. Deer
31. Indigestion
32. Sincere
33. Eng. painter Joseph
34. Creator of Humbert Humbert
36. Initials of Hard Day's Night
37. Exists
38. Trophy
43. Goes with Yin
48. Where he fiddled
49. Sly
50. Overhead train
51. Prefix with logy
56. (First) man, with a camera
58. Decorative style
59. Am. painter Cy
61. Am. sculptor Manuel
68. Am. painter Jules
69. What we need to pay our tuition
73. Message on envelope
76. Athlete
77. Type of drawing
80. Platter
81. Half of "Hobbyhorse"
84. Olive
85. Celtic
86. Be wrong
87. When you might get there
88. Red



Gallery News

The Diego Rivera Gallery needs a new staff. The Diego Rivera Gallery Exhibition Committee is a sub-committee of the Student Senate and is responsible to that body for its actions. The Committee is comprised of four (4) elected members and a Student Senate representative selected by the Student Senate. The positions available are:

Coordinator: Shall execute all business related decisions; call meetings; coordinate applications procedures and selection processes; schedule calendar.

Director: Shall operate gallery including maintenance of gallery floors, lights tools, supplies, other equipment, etc.; coordinate installations.

Secretary: Shall record meetings; keep files on exhibitions and exhibitors; work on publicity with the artist and the Public Relations Dept.; coordinate calendar.

Treasurer: Shall propose a budget in April; handle accounting; assist artist with receptions.

Student Senate Representative: Shall act as a liaison between the Student Senate and the Exhibitions Committee; attend all Student Senate meetings and give reports to each; keep records of this information.

John and Sandra Kopa are leaving SFAI in the Spring (they have been running the Diego Rivera Gallery--doing a great job). They would like to begin training the new staff now. If you are interested in working in one of the above positions, please apply to the student senate. The Senate meets on Monday nights in the Conference Room at 4:15. Hope to see you on the 25th.

To whom this must concern,
(and you know who you are):

This is an open letter that we hope will appeal to the compassionate side of a low life like you.

Not once, not twice, but hundreds of times we are informed of how people are pettily pilfered for numerous and costly art supplies, be they old or new.

How can you still be able to create, knowing you have robbed others of their creative tools? How can you continue to laugh, joke, and look us in the eye without an inkling of guilt in your manner?

We've seen you. We can smell you miles away. However, because we feel you could become violent in a confrontation we will continue our vow of silence. Beware though; watch what's in the next house coffee you order, or if that \$10.00 worked in brush will be where you left it.

This is a warning!

We're pissed,

Spike Crude

Spike Crude

Gidget Funicello

Gidget Funicello

All of us / sc
all other

innocent
victims.

WHAT THEY ARE SAYING ABOUT CANDIDATE MANUPELLI...(with a bit of prompting)

"I met him thought he was very outgoing, seemed to be interested in the problems of the Art Institute, and willing to take on the challenge." Pearl Jones, Photo Asst

"I think he will do a good job (if he gets it) and I'm looking forward to working with him."
Candy Hedberg, Asst Dean

"Though his artistic accomplishments are different than mine I feel he has the ability to deal effectively with the Printmaking Dept and its concerns. I met with him both with the Dean Search Committee and in private. During these conversations I found him to be interested in people, art, and now in the future of the SFAI."
Gordon Kluge, Print Chair

"Tell George I said Hi. I met him at the school party last semester and we were both drunk."
Scott Weber, Typical Student

"He will certainly be able to do an excellent job with enough support from inside the Institute."
Don Lloyd, Film Chair

"Judging from his record and what I've heard from the College Committee I'd say he's and extremely hard working artist with great administrative potential."
Jim Thorn, Student Trustee

"He seems to understand and have real affection for SFAI. In addition I believe he will work tirelessly with students, faculty and staff to strengthen this place."
Stephen Goldstine, President

Bruce McGaw pointed out that about half the members of the Search Committee felt that both candidates left much to be desired.

"I think he's a sensitive person and has the potential to be open to any of the people in this school."
Cheryl Meeker, Painting major

"I think Admissions and Records will be supported by him." Alice Erskine

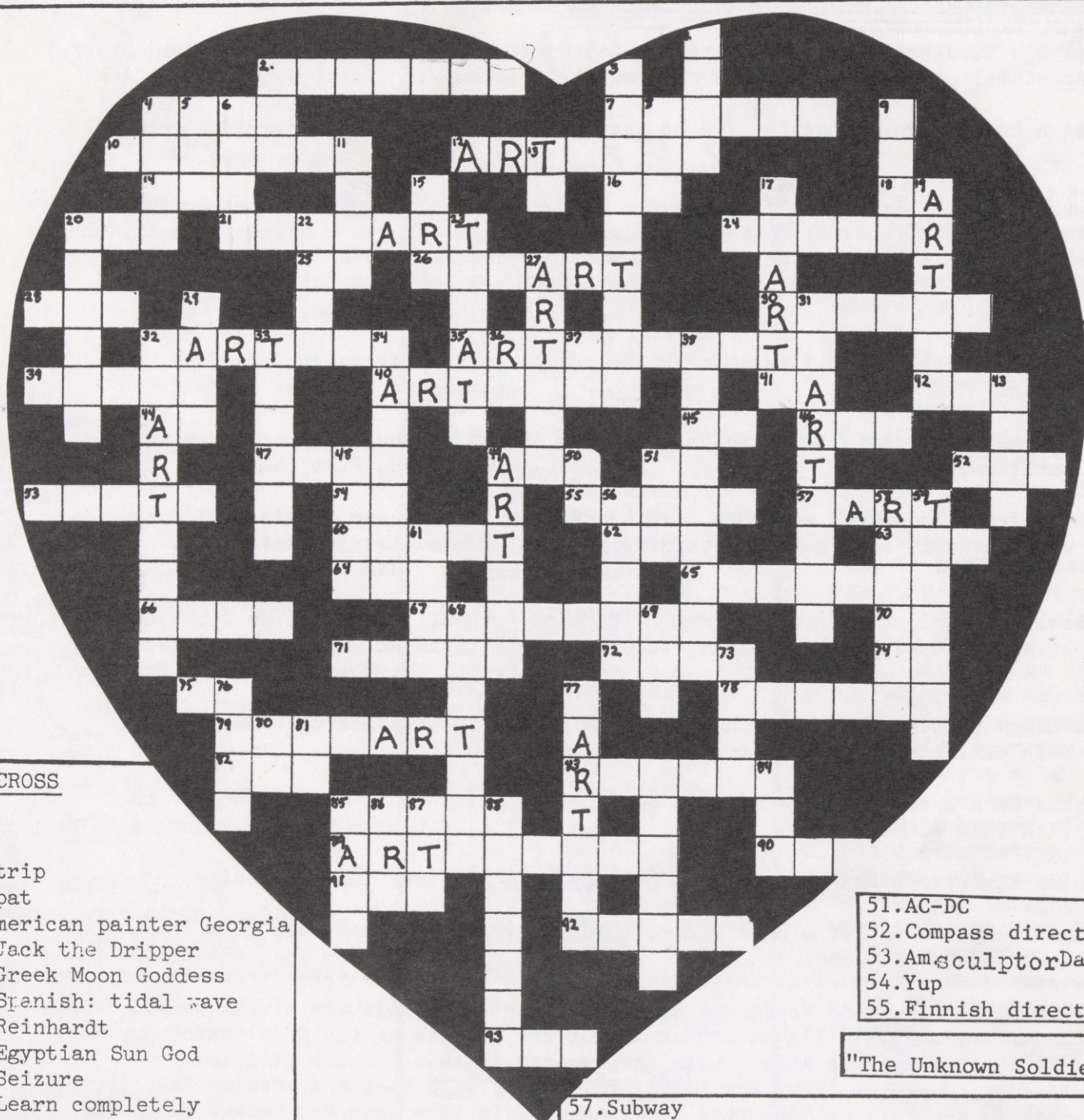
"Manupelli is the son of a coal miner, Loretta Lynn is the daughter of a coal miner. I'm the grandson of a coal miner."
Ray Mondini, Humanities Chair

These people by no means represent all the opinions or attitudes of the people involved with interviewing him. I'm sure that any of the members of the Dean Search Committee would be open to talking about their involvement in this lengthy process.

Next Tuesday, February 19th, the Board of Trustees will meet and vote on the recommendation by the College Committee and Stephen Goldstine that Dr. George Manupelli fill the position of Dean of the San Francisco Art Institute. If the vote is positive and he accepts the position George Manupelli will become Dean next semester, Fall 1980.

I would like to reiterate the sentiments expressed above--this is a difficult job, involving many complex personalities and issues. George Manupelli is obviously going to need all the openness and support we can give him if he gets the job. I personally feel positive about his ability to communicate with all the various factions of the Institute and I hope he will strengthen our involvement with other art communities that exist. His resume is up in the library for those interested. Briefly: He was born in Boston, Massachusetts in 1931. Currently he is teaching at York University in Ontario. He is the founder of the Ann Arbor Film Festival and has been the cinematographer on films as diverse as "Ladies and Gentlemen, The Rolling Stones" to doing industrial films for the likes of General Electric and Stroh's Breweries. He's been involved with education in some respect all his life and is strongly inclined towards an interdisciplinary involvement with art. Why is he interested in this position? He says he needs a challenge and doesn't find art in Canada particularly exciting--its time for him to move on. I feel the move will be beneficial for all of us.

prompting by Deborah Wood



ACROSS

- 2.Strip
- 4.Spat
- 7.American painter Georgia
- 10.Jack the Dripper
- 12.Greek Moon Goddess
- 14.Spanish: tidal wave
- 16.Reinhardt
- 18.Egyptian Sun God
- 20.Seizure
- 21.Learn completely
- 24.Painter or filmmaker
- 25.Painting movement (abb.)

- 26.Tough guy
- 28.However
- 30.Birth control, suitable for Astaire
- 32.Mary ____, Mary ____!
- 35.Expresses oneself clearly
- 39.What you give Peggy Lee
- 40.Simple, honest
- 41.Short laugh
- 42.Am. painter Man
- 44.Where you are ____
- 45.Gift from a close friend
- 46. Saw one in the courtyard last night
- 47.He fiddled
- 48.Vote yes

- 51.AC-DC
- 52.Compass direction
- 53.Am. sculptor David
- 54.Yup
- 55.Finnish director,

"The Unknown Soldier"

- 57.Subway
- 60.Fr. painter Claude
- 62.Egg drink
- 63.Hooter
- 64.Much maligned rib
- 65.Ital. painter Giorgio de
- 66.Filmmaker Fritz
- 67.Fr. painter Henri
- 70.Meditative word
- 71.Am. painter Clyfford
- 72.Puckerers
- 74.Type of radio
- 75.Morning drink
- 78.Am. painter Andy
- 79.Geezer
- 82.Numbers person
- 83.Am. painter Mark

- 85.Side show freaks
- 89.Vegetable
- 90.A Broadway show
- 91.Controversial bill
- 92.Opposite of zenith
- 93.Shriveled King